

# ERKKI MELARTIN

OP. 59.

**LYRIK,**

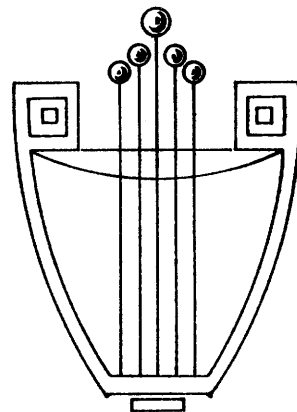
Stycken för piano

**LYYRILLISIÄ**

pianokappaleita

**„LYRISCHES“**

Klavierstücke



- |                  |     |       |
|------------------|-----|-------|
| Nº 1. Barcarole  | Fmk | 1.50. |
| Nº 2. Romance    | ”   | 1.50. |
| Nº 3. Berceuse   | ”   | 1.50. |
| Nº 4. Intermezzo | ”   | 1.50. |
| Nº 5. Impromptu  | ”   | 1.50. |

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**K.G. FAZER**  
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# Impromptu.

Erkki Melartin, Op. 59 N<sup>o</sup> 5.

**Allegro.**

*f energico*

*col Pedale*

The first system of the Impromptu consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has one sharp (F#) and the time signature is 2/4. The music begins with a piano introduction marked *f energico*. The first four measures show a rhythmic pattern of eighth notes in the right hand and chords in the left hand. The fifth measure contains a triplet of eighth notes in the right hand, with fingerings 3, 2, 1. The sixth measure has a four-measure rest in the right hand, with fingerings 4, 1, 4, 2. The seventh measure has a four-measure rest in the right hand, with fingerings 4, 1. The eighth measure continues the rhythmic pattern. The system concludes with a *col Pedale* instruction.

The second system continues the piece. It features a dynamic shift to *rinf.* (rinflescente) in the middle. The right hand plays a series of descending eighth-note patterns, while the left hand provides harmonic support with chords and moving lines. The system ends with a *rit.* (ritardando) marking.

The third system is marked *ff* (fortissimo). It begins with a tremolo effect in the right hand, indicated by a wavy line above the staff. The music then transitions into a more active eighth-note melody in the right hand. The left hand continues with chords and moving lines. The system concludes with a *rit.* marking and fingerings 4, 5, 3, 4 in the right hand and 3, 4, 2 in the left hand.

The fourth system concludes the piece. It features a *Ped.* (pedal) instruction in the left hand. The right hand plays a final melodic phrase. The system ends with an asterisk (\*) and a *rit.* marking.

First system of musical notation, piano and bass staves. The piano staff features a melodic line with slurs and accents. The bass staff provides harmonic support with chords and single notes. Dynamics include *p subito* and *cresc.*

Second system of musical notation. The piano staff has a more complex texture with slurs and accents. The bass staff continues with harmonic accompaniment. Dynamics include *molto cresc.* and *ff*. A *Red.* marking is present in the bass staff, and an asterisk is placed below the piano staff.

Third system of musical notation. The piano staff shows a melodic line with slurs and accents. The bass staff has a steady accompaniment. A first ending bracket is visible in the piano staff.

Fourth system of musical notation. The piano staff features a melodic line with slurs and accents. The bass staff has a steady accompaniment. Dynamics include *ffz*. A first ending bracket is visible in the piano staff.

Fifth system of musical notation, including first and second endings. The piano staff has a melodic line with slurs and accents. The bass staff has a steady accompaniment. Dynamics include *mp*. A *Red.* marking is present in the bass staff, and an asterisk is placed below the piano staff.

Quasi l'istesso tempo, ma sempre dolce.

(♩ = ♩.)

First system of musical notation, measures 1-6. The piece is in 6/8 time with a key signature of three sharps (F#, C#, G#). The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment of chords. A piano (*p*) dynamic marking is present. Fingerings are indicated: 1-3 and 2-5 in the left hand, and 1-5 and 1-2 in the right hand.

Second system of musical notation, measures 7-12. The melodic line continues with grace notes and slurs. Dynamics include *cresc.* (crescendo) and *mf* (mezzo-forte).

Third system of musical notation, measures 13-18. The melodic line features a *dim.* (diminuendo) dynamic marking. The accompaniment continues with chords and slurs.

Fourth system of musical notation, measures 19-24. The melodic line continues with grace notes and slurs. The accompaniment consists of chords and slurs.

Fifth system of musical notation, measures 25-30. The piece concludes with a *rall.* (rallentando) marking, followed by *a tempo*. Dynamics include *cresc.*, *mf*, *p dol.* (piano dolce), and *p grazioso*. The final measure is in 2/4 time with a key signature change to two sharps (F#, C#).

Tempo I.

First system of musical notation. The piece is in 2/4 time with a key signature of one sharp (F#). The first system consists of two staves. The upper staff contains a melodic line with eighth-note patterns and accents. The lower staff provides a harmonic accompaniment with chords and moving lines. The dynamic marking *f* is present in the lower staff.

Second system of musical notation. The upper staff continues the melodic development. The lower staff features a triplet of eighth notes, with the instruction *mp cresc. sempre* written above it. The dynamic *mp* is also present in the lower staff.

Third system of musical notation. The upper staff shows a continuation of the melodic line. The lower staff has a dynamic marking of *molto cresc.* followed by *ff*. A *Ped.* (pedal) marking is located in the lower staff. An asterisk (\*) is placed below the lower staff.

Fourth system of musical notation. The upper staff includes a measure rest of 8 measures, indicated by a dotted line and the number 8. The lower staff has a dynamic marking of *cresc.* followed by *ffz*. The key signature changes to two flats (Bb, Eb) in the latter part of the system.

Fifth system of musical notation. The upper staff features a complex melodic passage with many beamed notes. The lower staff has a dynamic marking of *ff*. The instruction *senza rit.* (senza ritardando) is written above the lower staff. A *Ped.* marking is at the end of the system, followed by an asterisk (\*).

# K. G. Fazers Musikförlag, Helsingfors-Helsinki.

Piano 2 händer — Piano 2 kätisesti.		Piano 4 händer — Piano 4 kätisesti.		För Orgel — Uruille.		Sång vid Piano —		Lauluja pianon säestyksellä.		För Orkester — Orkesterille.	
Fmk		Fmk									
Andersson, Otto, Tolf folkdanser från Österbotten — Kaksitoista kansantanssia Pohjanmaalta . . . . .	2.—	Sibelius, Jean, op. 41 No. 1. Kyllikki. Tre lyriska stycken för piano . . . . .	2.50	Merikanto, Oskar, Juhannustulilla . . . . .	2.—	Aufrechtig, Hans, Nya finska folkvisor — Usia suomalaisia kansanlauluja . . . . .	2.—	Backman, Hjalmar, Viisi Laulua . . . . .	2.50	Järnefelt, Armas, Berceuse. Partitur . . . . .	2.50
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— Petite Romance mélancolique . . . . .	1.—	Ekman, Karl, Det gingo två flickor — Es gingen zwei Mädchen . . . . .	1.50	— op. 36 No. 8. In der Nacht . . . . .	1.25	— op. 38 No. 26. In der Nacht . . . . .	1.25	— op. 25 No. 54. Humoresk . . . . .	1.25	— op. 25 No. 55. Humoresk . . . . .	1.25
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— Petite Romance mélancolique . . . . .	1.—	Järnefelt, Armas, Am stillen Dorfe . . . . .	1.75	— op. 36 No. 14. In der Nacht . . . . .	1.25	— op. 38 No. 32. In der Nacht . . . . .	1.25	— op. 25 No. 66. Humoresk . . . . .	1.25	— op. 25 No. 67. Humoresk . . . . .	1.25
— Petite Valse . . . . .	1.—	— Den vakande modern — Die wachende Mutter . . . . .	2.50	— op. 36 No. 15. In der Nacht . . . . .	1.25	— op. 38 No. 33. In der Nacht . . . . .	1.25	— op. 25 No. 68. Humoresk . . . . .	1.25	— op. 25 No. 69. Humoresk . . . . .	1.25
— Petite Romance mélancolique . . . . .	1.—	— En drömmars sång till lifvet — Eines Träumers Sang . . . . .	1.60	— op. 36 No. 16. In der Nacht . . . . .	1.25	— op. 38 No. 34. In der Nacht . . . . .	1.25	— op. 25 No. 70. Humoresk . . . . .	1.25	— op. 25 No. 71. Humoresk . . . . .	1.25
— Petite Valse . . . . .	1.—	— Fågeln — Der Vogel . . . . .	1.25	— op. 36 No. 17. In der Nacht . . . . .	1.25	— op. 38 No. 35. In der Nacht . . . . .	1.25	— op. 25 No. 72. Humoresk . . . . .	1.25	— op. 25 No. 73. Humoresk . . . . .	1.25
— Petite Romance mélancolique . . . . .	1.—	— Inhemska Sångkompositioner — Kotimaisia Laulusävellyksiä. No. 1. Kantelele. No. 2. Laula, laula. No. 3. Armasta odottaessa. No. 4. Solsken . . . . .	2.50	— op. 36 No. 18. In der Nacht . . . . .	1.25	— op. 38 No. 36. In der Nacht . . . . .	1.25	— op. 25 No. 74. Humoresk . . . . .	1.25	— op. 25 No. 75. Humoresk . . . . .	1.25
— Petite Romance mélancolique . . . . .	1.—	— Desamma enskilda . . . . .	1.50	— op. 36 No. 19. In der Nacht . . . . .	1.25	— op. 38 No. 37. In der Nacht . . . . .	1.25	— op. 25 No. 76. Humoresk . . . . .	1.25	— op. 25 No. 77. Humoresk . . . . .	1.25
— Petite Valse . . . . .	1.—	— I solnedgången — Im Sonnenuntergang . . . . .	1.25	— op. 36 No. 20. In der Nacht . . . . .	1.25	— op. 38 No. 38. In der Nacht . . . . .	1.25	— op. 25 No. 78. Humoresk . . . . .	1.25	— op. 25 No. 79. Humoresk . . . . .	1.25
— Petite Romance mélancolique . . . . .	1.—	— Kolme laulua — Tre sänger . . . . .	3.—	— op. 36 No. 21. In der Nacht . . . . .	1.25	— op. 38 No. 39. In der Nacht . . . . .	1.25	— op. 25 No. 80. Humoresk . . . . .	1.25	— op. 25 No. 81. Humoresk . . . . .	1.25
— Petite Valse . . . . .	1.—	— Desamma enskilda: . . . . .	1.25	— op. 36 No. 22. In der Nacht . . . . .	1.25	— op. 38 No. 40. In der Nacht . . . . .	1.25	— op. 25 No. 82. Humoresk . . . . .	1.25	— op. 25 No. 83. Humoresk . . . . .	1.25
— Petite Romance mélancolique . . . . .	1.—	No. 1. Toivoni — Önskan . . . . .	1.25	— op. 36 No. 23. In der Nacht . . . . .	1.25	— op. 38 No. 41. In der Nacht . . . . .	1.25	— op. 25 No. 84. Humoresk . . . . .	1.25	— op. 25 No. 85. Humoresk . . . . .	1.25
— Petite Valse . . . . .	1.—	No. 2. Viel'ois virttä tieoosani — Än en visa vill jag sjunga . . . . .	1.25	— op. 36 No. 24. In der Nacht . . . . .	1.25	— op. 38 No. 42. In der Nacht . . . . .	1.25	— op. 25 No. 86. Humoresk . . . . .	1.25	— op. 25 No. 87. Humoresk . . . . .	1.25
— Petite Romance mélancolique . . . . .	1.—	No. 3. Sunnuntaina — Söndag — Sonntag . . . . .	1.50	— op. 36 No. 25. In der Nacht . . . . .	1.25	— op. 38 No. 43. In der Nacht . . . . .	1.25	— op. 25 No. 88. Humoresk . . . . .	1.25	— op. 25 No. 89. Humoresk . . . . .	1.25
— Petite Valse . . . . .	1.—	— När alla klockor klämtat tolf — Als alle Uhren schlugen zwölf . . . . .	1.25	— op. 36 No. 26. In der Nacht . . . . .	1.25	— op. 38 No. 44. In der Nacht . . . . .	1.25	— op. 25 No. 90. Humoresk . . . . .	1.25	— op. 25 No. 91. Humoresk . . . . .	1.25
— Petite Romance mélancolique . . . . .	1.—	— Skymning — Dämmerung . . . . .	1.25	— op. 36 No. 27. In der Nacht . . . . .	1.25	— op. 38 No. 45. In der Nacht . . . . .	1.25	— op. 25 No. 92. Humoresk . . . . .	1.25	— op. 25 No. 93. Humoresk . . . . .	1.25
— Petite Valse . . . . .	1.—	— Spel- och dansvisa — Spiel- und Tanzlied . . . . .	1.25	— op. 36 No. 28. In der Nacht . . . . .	1.25	— op. 38 No. 46. In der Nacht . . . .					